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TWENTY MINUTE PENCIL SKETCH  
Page Four

See accompanying article



# THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST

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AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

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VOL. VI

AUGUST, 1923

No. 12

## Elementary Pencil Sketching

The first requisite in pencil sketching is a pencil; the remark sounds unnecessary but the writer, in his experiences in teaching in art schools of France and America, has found that even among the elite (those who should know all about all kinds of pencils) there are a large number of students who enter the classrooms with anything in the nature of a pencil. They give the explanation that a "pencil's a pencil" and let it go at that; they explain that water color work, oil painting, gouache rendering, etc., are done over the pencil sketch, and cover the sketch entirely.

The ease with which a sketch can be made is always one of the contributing factors towards the snap, "breeziness," and freedom of the drawing. And good paper and pencils are as necessary to the artist as an electric wire is to the trolley. (You'll always find good materials advertised in this magazine; we recommend especially pencils that are made in America.)

The next important thing is a subject; whether it be a head, a figure, or a landscape. Avoid trying to copy things in pencil. Copying work in pen and ink sometimes teaches one tricks of technique and speed, but copying pencil work, line for line, will hamper your crisp, original treatment. Illustrating this article is a quick sketch of a member of the Petrograd Guard, two regiments of which remained true to the allies during the World War. It was made while the young Slavic aristocrat was visiting Paris, and dining in the Red Cross canteen. No great ability is displayed in the picture itself, but it represents the Russian profile, and the folds of the loose, soft, tan jacket are handled effectively. The brassard displays the Russian merchant colors of white, blue, and red.

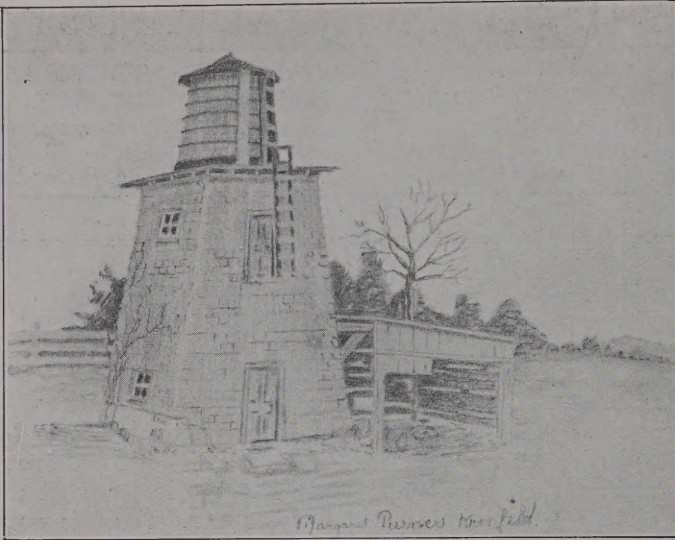
In handling a bust of this nature where speed is essential quickly spot out the mass on your paper, block in the main masses that make up both the form and the shadows, and then go in for what detail you intend to introduce. For this work you will need two soft pencils and a medium HB or an H. The hardest of your three pencils can be used to lightly sketch in the big blocks and form masses, while your softest pencil will do nicely for rich, full, sweeping lines, splashes of dark color, and masses of shadow or dark garments. A few shadows, for example, judiciously placed around the ears, eyes, nose, and under the masses of hair which has been rendered light, will accentuate the blondness of the hair.

Never fill your entire figure with gray or black lines; don't forget the laws of contrast. If you have difficulty this way, study the portraits of Rembrandt and try to render, in a few quick masses, the effect the Dutch painter achieved when he massed light spots against strong darks. Knowing when to take your pencil off the paper, and when to stop drawing is just as important as knowing when to start work.

Crayon pencils (lithographic, Conté, and others) are much used where the work must be reproduced in zinc line cuts. Constant practise on portraiture and the sketching of faces will enable the commercial illustrator to produce work later on similar to that done by Kreighoff, Morris, and others. Many a crayon newspaper artist has graduated into the field of highly paid magazine illustrators and cartoonists, notably Herbert Johnson, Starrett, Weed, and Cassel. We reproduce here a small, greatly reduced portrait head of a former acting governor of New Jersey. The whole head was drawn from a photograph, in



FARM SKETCH  
BY A STUDENT  
OF THE  
WASHINGTON  
SCHOOL OF ART



Drawn by  
Margaret  
Turner  
Kronfeld

crayon pencil, and, while it is vastly different in technique from the drawing on page four of this issue, the training in doing each of these will help the other work.

When the pencil manufacturer takes about fifty or more steps to produce the quality of tool for which you toss a dime on the art supply store counter, it seems worth your while to find out the two or three leading, worth-while makes of pencils and buy them. One of the most critical users of a pencil is the artist; his pencil must always be right. The leads should be smooth, even, responsive, rich in tone, and absolutely free of all grit. The B's are in the largest demand; and, as one manufacturer has compiled figures, 6B, 4B, and 3B seem to be used principally for trees, foliage, etc. For interiors 2B and B are used extensively, while for rough, rapid sketch work an HB is very satisfactory. Architects and draftsmen use an F, which is a medium pencil, for elevations and perspective, while for detailing and tracing they call for an H, 2H, or a 3H. Trials will always show you what is best suited to your individual needs, or your instructor can advise you. The needs of professional photographers cover a wide range of leads, from 4H to 6B. The best pencils are a photographer's most valuable tools in working in backgrounds, doing negative retouching, etc.

In his excellent little book, "Technique of Practical Drawing," published by the MacMillan Co. of New York, Edward S. Pilsworth gives the beginner a "line" on how to hold the pencil. Mr. Pilsworth was

formerly an instructor with the School of Applied Art, Battle Creek. He says:

"Take the pencil lightly between the first two fingers. Keep a loose wrist, and under no circumstances, grip with the thumb, simply use it to prevent the pencil from falling out of the fingers. If you press the thumb against the pencil too tightly, you contract the muscles and sinews of the hand, which makes a smooth, easy line almost impossible. This is very important.

"Draw with the fingers and wrist, not the arm and elbow. Move the hand and fingers backward and forward as much as necessary (using the little finger as a point of bearing); keep the hand and wrist loose, yet under control; and direct the lines from them, not from the elbow. Draw short lines by the movement of the fingers, longer lines by moving the hand from the wrist. Do not press too heavily upon the hand. Exert pressure from the fingers.

"When drawing, hold the hand a trifle to the right of the pencil point, not directly in front, because then the fingers will not prevent a view of the work, and if you have to draw a long line, you can do it by swinging the wrist and fingers. If you hold your hand directly in front, you will have to double the fingers into the palm of the hand, which is very awkward, cramps the action of the hand, and allows of making only a short line."

Some people don't make much of a living but, on the other hand, they don't work very hard for what they do get. How few men are willing to bet on themselves!



## POSTER COMPETITION ANNOUNCED

Announcement of a national competition for a poster design has just been made by one of our advertisers, and it partakes of such a liberal and interesting nature that we give the details in full. The subject which will be taken by competitors as a basis for their poster designs will consist of any striking and appropriate phase of girl scout life and activities. All competitors desiring a full definition of these will do well to write to the National Headquarters of the Girl Scouts, Incorporated, for their circular.

As a classification, or grouping, of competitors is the fairest basis for awards, four prizes and three honorable mentions are offered in each of four groups as follows:

Group A—Girl Scouts: \$50.00 Prize and 3 Honorable Mentions.

Group B—Grade and High School: \$50 Prize and 4 Honorable Mentions Art Student.

Group C—Special, or Art School: \$50 Prize and 4 Honorable Mentions Students. (Girl Scout Leaders will be rated in Group C.)

Group D—Practising Artists: \$50 Prize and 3 Honorable Mentions.

Awards will be based on the forcefulness and effectiveness of the message conveyed by the phase of Girl Scout life chosen by the competitor; on the merit of the poster composition; on the merit of the drawing and the merit of execution.

No stipulation is made regarding wording other than that "GIRL SCOUTS OF AMERICA" shall appear prominently. It is advised that as little other wording as possible be used, and that the main force of the message be conveyed pictorially. It is essential that all competitors portray the official Girl Scout uniform correctly. All are therefore urged to write to *The Poster*, 307 South Green Street, Chicago, Illinois, for a colored reproduction. Familiarity with the aims and ideals of The Girl Scouts is also important, and a leaflet will be included with the color reproduction of the uniform. Competitors will inclose two cents postage for the mailing of these.

The judges who have, thus far, agreed to serve, are Mrs. Nicholas Brady, Neysa McMein, Edward Penfield, Orson Lowell, Stanford Briggs, Burton Harrington, and Matlack Price.



CRAYON DRAWING BY A NEWSPAPER ILLUSTRATOR

The drawings must be made 16 inches by 36 inches, with 3 inch white margin. The medium used may be oil or tempera color. If the former be used, the canvas must be shipped on its stretcher. If the latter be used, it must be on heavy illustration board. The drawing should have the 36 inch length as its base. No entries received rolled can be submitted to the jury for awards.

Paintings are to be sent by express or parcel post to Burton Harrington, care Poster Advertising Association, at 550 West 57th Street, New York City, N. Y., They assume no responsibility for designs in transit, but will assume reasonable care of designs submitted, but are not responsible beyond that point. All paintings must be shipped so that they will reach the above address by September 1st, 1923. The winners of prizes and awards, with as many others as possible, will be reproduced in *The Poster* in its October issue.

To facilitate classification, Name, Address, and Group Classification must be plainly written on the back of the painting, or it cannot be submitted to the jury for award.

A Unique Feature of this competition is the plan to send a selection of the best paintings, including the twenty prize-winners and mentions, on an extensive tour of the United States for exhibition in schools and libraries. Such an exhibition will create keen interest wherever shown, furthering the Girl Scout message and giving prestige to the competing artists.



## "ILLUSTRATED BY"—

By M. L. BLUMENTHAL

*This article continued from our May, June, and July numbers. Reprinted by permission from "The Saturday Evening Post." Copyright 1922 by The Curtis Publishing Company, Philadelphia, Pa. Mr. Blumenthal is one of America's foremost illustrators, and was an art instructor of one of the present staff editors of this magazine.*

All through the tale you are supposed to be pulled first one way and then the other as you try to guess the answer, until at the end you are supposed to read: "Slow, honest, patient Peter folded her in his bear-like arms and their lips crushed in a painfully sweet crush." But suppose once more you'd started this story, got down to the middle of the third column when the guessing contest was going good and strong, and then you happened to glance carelessly over on the next page and saw a fine big picture of the crushing kiss with the quoted line under it. Where would the story be? You get my point, don't you? Thanks.

The sixth question: "How far in advance of publication do you have to make and deliver your pictures?" In this connection stories are divided into two sorts: Those scheduled to appear, or if it is a serial, to start in a certain issue of the weekly, and those not scheduled for any certain issue.

If the story is scheduled, that means you must deliver the pictures on the date written under your name at the top of the first galley sheet or explain why not. This cruel date is the red rag to the bull of temperament. Not bad, that—"bull of temperament." The date is placed long enough before the date of publication so that everything can be properly cared for.

If the story is not scheduled a date will be given you but it will not be so uncomfortably close, and it will be, up to a certain point in forbearing patience, movable and usually moved. I have often been given an unscheduled story to illustrate, got well into the job, and laid it aside to do a story that came to the weekly after the unscheduled one, but that for timely or other reasons was scheduled for publication at an early set date.

Page Eight

## THE QUESTION OF MODELS

The time between the delivery of the pictures and the scheduled date of their appearance varies with different magazines. It depends upon whether the magazine is a weekly or monthly, or upon office policy.

Yea, verily and of course, I have often wondered whether that awesome date for delivery of scheduled pictures isn't set a couple of days on the safe side of the strictest truth. I've often wondered, but I've never asked. I don't want to know, really. I opine that if I were running a magazine I'd cheat a little bit on the date question, just enough to cover the average vagaries of that old temperament—if there be such an average—and then I'd stick to the sanctity of that date through all eternity, I would!

The scheduling of a story hinges upon several things. If it is just the usual run of story, has no especial significance as to season, timeliness, or carries no other reason for giving it early publication, it takes its regular turn. If it is a story bearing on a timely question or by an author of importance or much in vogue, or the like, it may be put into the earliest available issue, and the illustrator is in for a period of rush work.

Seventh question: "Do you use living models for your characters?" I do not—usually; most illustrators do, however. My kind of work, being for the most part of a serio-comic and decorative sort, with more or less caricature or conventionalizing in the faces and figures, makes the use of models more of a hindrance than a help. I try to draw from imagination and memory.

Right here it might be illuminating to roam a little bit afield and try to mark for you the difference between decoration and decorative illustration on the one side and regular naturalistic illustration on the other. Roughly and briefly it is this: Decorative illustration concerns itself more with a symbolical, ornamental embellishment of the pages, and the pictures are done in flat tones to achieve a pleasant artistic spotting rather than a realistic rendering. Decorative illustration, broadly, does not deal with the effects of light and shadow in a scene or composition. Naturalistic or realistic illustration takes into account all the



effects of light, shadow and atmosphere, and attempts to visualize for you the scene as real as may be. Perhaps I can better explain by asking you to consider three decorative illustrators such as Guernsey Moore, Ray Rohn and I—although I try to do both sorts—and three naturalistic illustrators such as Harvey T. Dunn, F. R. Gruger and Anton Otto Fischer. I think that will help.

To return to models, their jobs and their ways. The business of being a model is a precarious one; it is hard work, and the monetary return is sparse, to put it mildly. There are ten classes of models—one class of reliable models and nine classes of unreliable models.

People take to being models from various and varied urges; mostly, I'm afraid, because they cannot get bread and butter in any other way. Theatrical managers are unappreciative—don't know a good thing when they see it—and Henry Irving Booth Smith, Mary Anderson Bernhardt Simpkins and Maisie Korus go to posing for painters, sculptors and illustrators; a light-hearted or heavy-handed gentleman revokes his marital vows and responsibilities, leaves town, and his pathetic, worn lady, perhaps with her deserted youngsters, takes to posing; old age comes, the usual ways of making a living can no longer be followed, and the poor old fellow trudges from studio to studio looking for a few hours' posing; or, failing in that, just a little temporary loan to make frayed ends meet. Unkind friends tell a pretty good stenographer or an efficient iron molder that she or he is wasting time by not favoring the eager artists with her dainty charms or his cave-man brawn. And they go the route, try posing for a while, and wisely come back to stenography and iron molding.

So, you see, models are made, not born. This is especially true of the nine classes. The one class, the first-class model, is a rare bird; but he or she is a great joy when you find him or her. They make a real business of being models, conduct themselves in a businesslike way and are absolutely reliable, keep themselves in fine physical condition, are gentlefolk and know how to pose.

Posing, as I said, is hard work. The model poses commonly for three hours in

the morning, three hours in the afternoon, and sometimes three hours in the evening for a class or school. That makes a terrific day—nine hours of the most arduous kind of work. The model takes a pose or position dictated by the artist and sits or stands rigidly, as the case may be, for twenty-five minutes while the artist draws or paints. Then the artist says "Rest," and the model changes position or walks about to relax for five minutes. Then the artist says "Pose," and then another twenty-five minutes of complete immobility, and so on for three hours. If you think that isn't real hard labor, just hold even the simplest pose for twenty-five minutes and see how you like it.

Before the recent war models were usually paid fifty cents an hour, and some of them posed three hours for a dollar. There were those, the very good ones, who commanded seventy-five cents or a dollar an hour, and when posing for photographers or other millionaires as much as a dollar and a half or two dollars an hour. During the war, when almost everybody made two livings and the poorest fish could get a job running a factory or being mayor, the prices for posing soared and there were few models to be had. Now they're down again, along with the prices of the other things you don't absolutely have to have.

#### MODELS IN FICTION

Models have been let in for a very great deal at the hands or pens of fiction writers—that is to say, female models have. I don't believe I ever read or heard of a story in which a male model figured. There's a virgin field.

But the lady models have been featured much and mightily. Of course you and I know that almost all of it has been pure buncombe.

You know the lovely old tale of the Paris Quartier Latin in which a grisette—or was it a croquette?—used to collect her few sous for posing for one poor artist and then go and lend them to another so that he could pay her for posing for him, and then she'd take the same few sous, go out and buy a banquet of German sausage—that was before the war—and a bouquet of garlic and feed all the penniless comrades, and then the whole bunch would go out and maltreat the grocer from whom the sausage



and garlic came and take the few sous away from him so that they—the sous—could again take up their task of supporting the neighborhood. Oh, surely!

And then that nice old weepy one in which Donald P. Goof, ninth in line for the baronetcy, starving and in dire want, nothing on him but his heaven-sent genius, sits in a garret in Soho, London, England, his head bowed in his two poor wasted hands. Before him stands his grand masterpiece, all finished except for the wondrous Venus, the glorious center of the picture. He had searched London high and low—they always do that—among the usual places and his friends of high degree. He couldn't find the right model and he couldn't have paid her if he had found her. He is all in, down and out, on his uppers, last squeak, and all that sort of thing, y'know, and all ready for the expected high dive into the black waters of the Thames, that mystic stream whose dark depths mask the sad sorrows of the great gripping city of London, England. A timid scratching is heard from back of him, and a thin, piping, tired voice is saying, "Won't I do, sir? Just try me, sir. Hi'd love to 'elp you, sir. Yer so kind, sir, and yer look just like me poor dead mother, sir. Hi'll pose for you, sir, please, sir!" He turns quickly and sees the little slavey who cared for his room and whom he had seen only about a million times before.

"Great Rubens!" he cries, staggering back.

She poses for him. England and the world are all het up about his picture. It wins three prizes and four others it wasn't in competition for. The baronet and the eight who were ahead of Donald in the line or the baronetcy are all killed at cricket. He proudly leads the slavey, who proves to be the long lost Lady Humpshire, to the altar; the band plays and—and ain't it grand?

And then that eighteen-carat bunk about the gent who, happening, unexpected, into his dearest friend's studio, finds his own wife posing in—in nothing but—but—well, anyhow, posing, and grabbing a near-by maulstick runs it through his perfidious pal's heart. 'S'nough!

Even though I do not use models except on occasional jobs and for practice, I have

met and still meet a great many of them and they are funny folks.

#### MODELS IN REAL LIFE

One of them is a former—very former—captain in the Dutch Army; or was it the Swiss Navy? He is a delightful old gentleman who is in dire straits twelve months of the year and prosperous the rest of the time. He has a carefully manicured beard, wears clothes of his days of affluence in winning combinations, is short and squat and tired, and unless you have to draw a former captain of the Dutch Army or Swiss Navy you simply cannot use him. During the fall and winter, when the models are busy and he finds little posing to do, he teaches French, English, Dutch or any other language, and so pieces out a very uncertain living. He always shows you a wrinkled piece of paper attesting to the fact that just as soon as a long list of relatives passes out he'll come into undisturbed possession of a tulip plantation near Scheveningen, or somewhere, or something. But he's lovable and he's game—over eighty years old and still going along. Once in a while some of us try to find him a nice warm home in an institution for old people. He gets very indignant, and says that as long as he can walk he'll make, or try to make, his bread. He's a love and the illustrator's pet, a gentleman and a scholar. I haven't seen him for a long time, and I don't know but what maybe—maybe—but I certainly hope not.

Another model—a fairly young and a very good one—took fine care of a sizable family by posing for illustrators and acting as professional pallbearer for a large local undertaker. He got five dollars per funeral. Often when I'd call his phone number his wife would say, "I'm sorry, Mr. Blumenthal, but Jack's got a funeral tomorrow morning, one in the afternoon, two on Wednesday, one Thursday afternoon and two on Friday; but he's free the rest of the time." Verily, a gay, lightsome life! He had a shiny tall hat, a Prince Albert coat and the only other property needed for a funeral, a suitably lugubrious cast of countenance. A really fine, affable chap, but so worn was he into the ways of the professional pallbearer that whenever I'd ask him to smile during a pose I could hear the



clouds of dirt thumping on the polished plate-glass top and the minister saying "Ashes to ashes, dust to dust." This model has given up posing and is now an official at a large railroad station.

Then there was a dear old lady—was, I say, because I think she has answered the call of too many years—who was a perfect delight to have around. Sunny and helpful was she, a good model and a perfect old-mother type.

Still another one of the old days was a hulking brute of a fellow, deep chested, six feet three inches tall, muscled like a Sando and featured like a Gladstone—a good model.

And then he'd speak, and then—and then you'd have sweet visions of a young girls' seminary and just oodles and oodles of chocolate bonbons!

Another model taught swimming in Maine during the summer and posed during the winter, and another—But there, that'll do! Maybe some day I'll write a whole story called Muddled Models and then try to get it through. It could be done—the writing, I mean, if not the getting through.

The eighth question: "How do your pictures get printed in the magazine? What is the process?" This is a very interesting subject to me, but the process is more or less involved. A full answer to the question would take a long time, and unless you have a technical interest it would bore you. Briefly, the process is this: The photo-engraver photographs the drawing on a sensitized metal plate—zinc for pen-and-ink reproduction, copper for half-tone reproduction.

The plate is etched in an acid bath, the acid bites into the metal, and the lines or tones left unbiten form the printing surfaces.

This original plate, so called, is never used to print from in magazine work. Exact duplicates are made in electrotype metal or other materials, and they are used.

Usually the illustrators make their drawings larger than the size in which they are to be printed, allowing for the refining of the lines and tones in the photographic reduction.

The ninth question: "Who settles the question of how much you are to get for your pictures?" The rate is usually set at

a quarrel between the art editor and the illustrator, at which the price is fixed at about one-fifty-sixth of what the illustrator thinks his work is worth, or fifty-six times as much as the art editor thinks it is worth. This is a perfectly happy arrangement.

Different magazines pay different prices, depending upon how rich the magazine is or how cheerfully it gives up.

Of a certainty, the product of the experienced, capable, well-known illustrator will command a higher price than that of his less experienced fellow craftsmen and a return in proportion to the public clamor for his pictures.

At this point it would be such a delightful thing to insert a bit of prose poetry about an illustrator for whose illustrations the people just yammered and yammered and yammered until the management gave him the whole magazine for a single facile smear from his gifted brush. But so far no hokum—just cold facts; so we won't spin that pleasant yarn. But it would be nice, wouldn't it?

#### THE LITTLE MATTER OF PRICE

As a matter of loyalty to the union—and particularly Local 248—I can't tell you what I think about the illustrator's pay, but I do think so. Suffice it to mention lightly that so far no illustrator has made John D. Gasoline look to his shekels; but they all seem to be able to afford a bottle of ink, and I heard of one who has reached the eighteenth installment on his flivver.

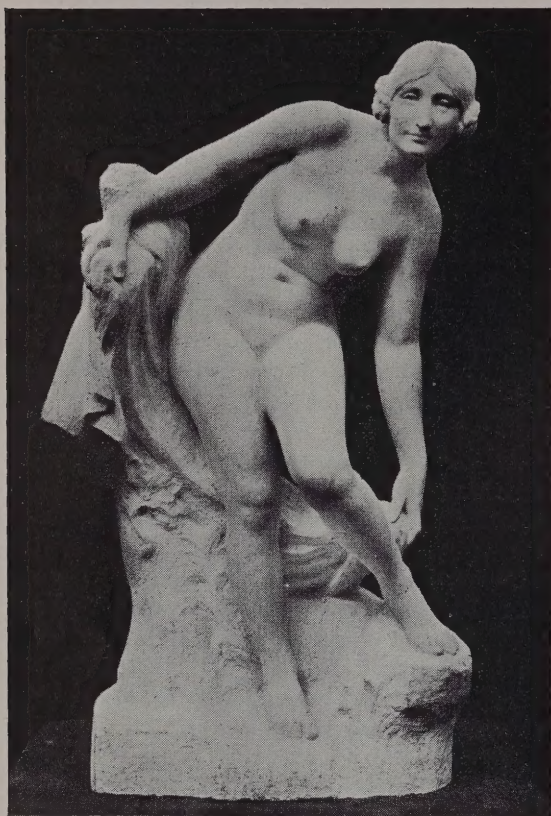
More often than not the very lowbrow question of price is never mentioned between the art editor and the illustrator. When the art editor receives the first set of drawings from the hands of the illustrator he says—maybe, "Ah, very fine, Penpusher, very fine," or "Oh, heavens!" as the case may be. "A check will reach you in due course."

Then Penpusher hies him back to his studio, sinks back among the cushions and awaits the promised check. Depending upon the magazine, the check does one of three things: It comes on time, it doesn't come on time or it doesn't come. We are portraying ideal conditions, so we'll assume it comes on time.

With the usual trembling fingers Penpusher tears open the envelope.

*Continued in next Issue*





THE BATHER  
*Exhibited in the Paris Salon by H. Daillon*

### Notes on Sculpture

A colossal seated statue of Minerva, carved from colored alabaster, has been discovered on the site of Emporium, which was a landing place on the Tiber for marble shipments in the days of Republican and Imperial Rome. Surrounding Emporium were schools for marble cutters and sculptors, and there also were many Hellenistic art associations.

Workmen digging the foundation for a building came upon the statue, which is carved in the most exquisite Hellenistic style. Its color is said to make it unique.

According to law, half of the treasure belongs to the Government, the other half to the owner of the land on which it was found.

An interesting and valuable find has been made by a laborer working near the hamlet of Orgnia, Italy. It consists of two ancient bronze vases containing 300 gold coins of 300 B. C. The rarity and intrinsic

value of the find have caused its worth to be estimated at several million lire.

"Pour L'Honneur," the militant statue for which Queen Elizabeth of Belgium posed, is being exhibited at the Paris salon by L. Pallez, the sculptor.

Additional bits of statuary, and fragments of what were once beautiful works of art, are being recovered from the sands and shallow waters around the ancient site of Semitic civilization, Carthage. Excavation work is also going on amid the ruins of Pompeii, and beautiful tiles and bas-reliefs are being uncovered there by an Italian teacher.

### Prize for Cover Design

*"Industrial Bulletin" \$50 Contest Closes August 31.*

Bernard L. Shientag, State Industrial Commissioner, has offered a prize of \$50, open to all for the best design for the cover of the *Industrial Bulletin*, a publication eight by eleven inches, issued monthly by the State Department of Labor. Announcement of the offer has been sent to all high schools. Designs should be forwarded to Commissioner Shientag at the New York office of the State Department of Labor, 124 East Twenty-eighth Street before August 31.

Miss Neysa McMein of 57 West Fifty-seventh Street heads the committee of artists to pass upon the designs. Other members are Rollin Kirby, cartoonist; Douglas Volk, Mrs. Ripley Hitchcock and Edward Penfield.

It is preferable that the designs be black and white, although one additional color may be used. The *Industrial Bulletin* contains special articles on accident prevention, sanitation, matters relating to the welfare of men, women and children in industry, and statistics dealing with wage and employment conditions.

Did you make any good life studies in charcoal while you attended art school this past term? If you did, send them in. If they're meritorious they will be published as will other worth-while work in wash, pen and ink, etc. Always enclose sufficient postage for return of same.



## Value of Art Teaching in Public Schools

By JAMES PARTON HANEY

*Late Director of Art in the High Schools  
of New York City, in Everyday Art.*

The art training of the public schools should be a practical training touching closely the needs of the community; it should aim to cultivate taste and apply that taste to the homes, the dress and the business of those it trains.

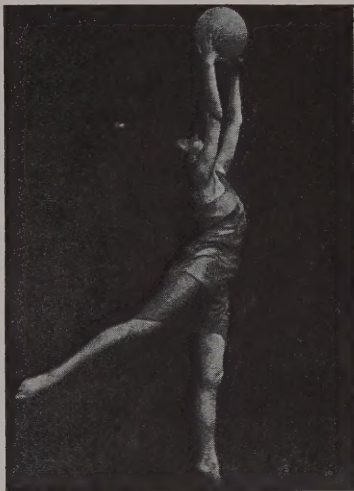
A mistaken idea is to hold that art is the business only of the artist. As a matter of fact, principles of art touch every individual and are used more or less consciously by all. The housewife must decorate her home. She may use the principles of decoration well or ill, but use them she must, in the adornment of her house, in her dress, and even in the flowers which she plants in her garden or hangs in her window boxes.

The business man cannot escape from the use of art's principles for a single day. If he would "dress" a shop window, get up a circular, design a letterhead, or arrange a newspaper advertisement, he must consciously or unconsciously use the rules which art has devised in design, color and arrangement.

Art is not for "the few". It is for "the many", for the many have to use it. It is not held that the training of the public schools will produce artists, but it is held that it will raise the standards of taste throughout the community. We cannot have people with high standards without an effect on trade. People who know better things, demand better things. Thus the art teaching of the public schools has a practical relation to the business interests of every community.

Besides this, there is a civic value in art teaching. One cannot raise standards of taste without raising standards of appreciation. The man or woman who strives to make his house better takes pride in having his town made better. Every civic "booster" knows that there is nothing which stimulates the interest and pride of citizens more than a consciousness of the growing beauty of the town in which they live.

Thus the spiritual value of art training



*Courtesy Northwest Art Studios*

goes with its practical value. Many of those who cannot see the spiritual worth can see the practical worth. One of the surest evidences of the broadening realization of this lies in the fact that every progressive community throughout the Union is using art training in its public schools as a means of advancing community interests. The reason is plain. One cannot change, materially, the taste of a people already grown up. To affect these standards permanently, one must begin with the children in the public schools. Art teaching is not a fad, it is an economic question with an economic reward to every community that realizes this and forwards the art work of its schools.

## Our Seventh Anniversary Edition Coming

With the September issue THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST will be seven years old. A special anniversary edition will be printed, distributed, and sold; 12,000 copies. Advertising forms close August 5th, so schools, color manufacturers, and others are urged to reserve space at once by wire or special delivery letter. In this issue we commence a series of articles, interesting and instructive, by famous etchers, lithographers, commercial designers, and illustrators. Forty-four pages and color cover! Better place your order today for copies or for advertising space.





PENCIL DRAWING

## UNITED "Y" SCHOOLS' ART COURSES

By FRANK R. SOUTHARD

### *Head of the Commercial Art Department*

Nature offers unlimited opportunities to the art student with the all-seeing eye, the heart, head, and mind which is in tune with all that she does. It is hardly believable, but hundreds of students never know, how, when, or where to look for material for a picture. It can be right under their nose like wealth under the feet of the people Russell Conwell tells about, in "Acres of Diamonds"; but they leave it because there is something better in the next town or across on the other side of the road.

The art student who goes forth sketching or seeking material must be in tune, the keying of which is just as sensitive as the slightest flicker in the radio bulb which catches the delicate waves in the ether. Many art students start forth on their trip with color box, pad or sketching book, high spirits and an open mind. They

*By Paul F. Wentzel, East Orange, N. J.*

arrive at their objective spot—but they are disappointed.

They are apt to pick anything at random in their disappointment and usually wind up the day in disgust and have nothing of real value to show for their work. This, of course, is just the wrong way to go about the job. It really shows that the student is inexperienced and has had no training in what to do, what to choose, or how to choose.

In glancing over the work of successful artists—their finished pictures and their sketch books—we soon discover that certain things interested one artist while directly the opposite interested others. We see Winslow Homer carried away with rugged subjects such as rocks, the sea in its moods, nature struggling against the elements, in fact, wherever man was put to the task for courage and perseverance.

Contrasting this man who chose rugged rock-bound coasts or far distant lands—we see Corot interested in soft, quiet, sylvan subjects, pastures, the glory of the woods and simple peasant life.





PENCIL DRAWING

*By Paul F. Wentzel, East Orange, N. J.*

Sir Edwin Landseer sought his subjects in animal life. He went so far that his pictures gave animals almost human attributes. Whistler revelled in moods and tones, in designs and color. Rembrandt had a broader gamut of subjects—but he was always interested in the lighting and illumination of his pictures. Turner was at his best when he was depicting the glory of color. Millet saw beauty in peasant life. And so as you take a peep at each successful artist's complete efforts you observe that they were more in tune with one particular phase of nature or subject than another.

But they all had to work and work hard. They had to do the things they disliked to do, as well as those more to their liking. But each effort made in study and sketching counted. At one time or another they made use of these notes.

Therefore the art student will naturally let his liking for certain subjects be encouraged. He will favor these subjects and yet not neglect to do the things that are apt to be uninteresting or unpleasant.

It is for this reason that I encourage the students of the Commercial Art Courses to take their sketch books and go out and make a sincere study of a simple landscape, or just concentrate on a tree, a pool, house,

barn, bush, or rock. Remember that there are plenty of cameras that could take the subject and make a likeness in a flash of a second. But the camera does not make distinctions; it does not draw out a particular line of beauty or force one object over another; it does not lose and find the lines or masses. Of course with manipulation and an artistic skill this can be brought out to a certain extent as recent photographic art exhibitions have shown us.

But the artist conscientiously striving to train himself to see beauty in nature makes the most deliberate and careful studies of single objects.

I am able to reproduce two sketches which Paul F. Wentzel of East Orange, N. J., has made. Wentzel has caught the spirit of the lessons and has made unusual progress.

The studies of his trees show that he has made most interesting observations as to how the tree grows, where and why it grows. He talks about a tree in a most intimate manner. He has something to say. The simplicity, directness of line, the snappy, sure pencil touches, almost of a painted quality, show the value of making these efforts to tell the truth. His values (lights and darks) are splendid. There is



feeling, spirit and action.

One is a big wholesome tree that has withstood the storm, stress and strain of the winds and stands like a monarch in its natural pastoral setting. It has a fullness and roundness which artists should make note of. The other tree is freakish. It seems to have grown against all discouragement. Planted where there was little to offer in the way of shelter or protection it hung on. It seems to breathe a story of fight and persistency. It suggests the way some people have to battle their way through the world. But they make a showing and sooner or later someone comes along and finds beauty in their very existence. Thus the artist has to be in tune to be able to catch the spirit of this life. This is the value of sketching and seeing the beauty in a single object and with a few lines suggest setting and locality. The school desires to compliment Paul F. Wentzel on his sincere and earnest progress; we anticipate great things from this ability.

It is with great pleasure that we announce that the following have been worthy of honorable mention for their successful efforts in response to the lessons in the Commercial Art course of the Y. M. C. A. Schools.

#### HONORABLE MENTION—JULY

Clarence T. Brewer, Council Bluffs, Iowa; Admiral Meade, Eau Claire, Wis.; C. B. Baldwin, Derby, Conn.; Demetro Klek, Lakewood, Ohio; James A. McDill, Long Beach, Calif.; H. V. Henderer, Nashville, Tenn.; Frank Wellnitz, Michigan City, Ind.; Fred Bosselman, Brooklyn, N. Y.; Carl Sproul, Medford, Mass.; Guy Schwalm, Pine Grove, Penn.; Gotthard Kallerman, New Britain, Conn.; Page Rowland, Tekoa, Washington; C. E. Wooden, Jr., Hagerstown, Md.; Gilbert Daring, Voorheesville, N. Y.; Sherwood Humphry, Port Arthur, Texas; Charles E. Jennings, Detroit, Mich.; Edward Ludgater, Mukilteo, Washington; Theodore Goodrich, Albany, N. Y.; A. R. Hungerford, New York, N. Y.; Alice E. Proud, Masonville, N. J.; Mrs. Paul A. Lewis, Peoria, Ill.; Marcus Poffenbarger, Point Pleasant, W. Va.; Roy Williams, Toronto, Can.; Ray T. Stockdale, Kansas City, Kans., and H. O. Anderson, Thurber, Texas.

#### APPRECIATE ART

There is a phrase often, far too often, heard in art galleries:

"I don't know anything about art, but I do know what pictures I like."

Not the unintelligent only say this. You may hear it said by persons whose intelligence you would not dream of challenging.

But the intelligent would never be heard saying it if they reflected that it suggests they have no higher standard of art appreciation than is possessed by little children, the illiterate, and even the weak-minded.

All of these certainly know what they like in pictures, however little they may know about art.

Recognition of this fact might further impel the intelligent, as it should, to ask themselves if it would not be worth while for them to endeavor to gain a greater understanding of art principles than is possible to the immature and the deficient.

The attempt is worth while, as all students of art are well aware. If appreciation of art were universal, human welfare and human happiness would be greatly augmented, for reasons once admirably stated by Henry Davies:

"The sense of beauty is not an innate faculty, telling us infallibly what is beautiful or ugly. Pleasure in beauty and art grows only as the individual takes his proper bearings in them.

"The uses of life cease to please, to satisfy, or to uplift when men grow incapable of rising above merely mechanical conceptions to grasp the higher significance and worth of the ideal. If the productive eras have hitherto been, as Goethe says, the eras of creative art and faith, surely the practical efficiency of humanity still requires for its perfection the æsthetic outlook.

"As regards the relation of art to human happiness, that, too, follows from the essential mission of art, which is to annul the materialism, the vulgar sensualism, and the low-keyed aims of competitive society, by revealing an order of knowledge and feeling in which perfection and blessedness, harmony and social sympathy have their place."

Everybody knows that, especially since the advent of machine industrialism, the



drift has been increasingly toward a materialistic view of life. Everybody knows that for myriads life has become increasingly hurried and tense, with the result of a steadily rising discontent.

Poise is being lost, and with it placidity. The meaning of existence has become clouded for multitudes. Despairingly they ask, "What's it all about?"

Through appreciation of art, with its emphasis on ideal values, these despairing ones would be aided, not merely to a reconciliation with existence, but to a positive joy in existence. They would no longer be slaves to drudgery. They would do their daily work to better purpose, because more clearly comprehending the value and the possibilities of that work.

With increased appreciation of art there would also be a reshaping of the material environment to the greater good of mankind. There would no longer be toleration of the ugly in the surroundings of the home, the village, the town, the city. As these surroundings changed for the better the moods and moral attitudes of those within them would likewise change for the better.

The first step to growth in ability to appreciate art is cultivation of a sincere desire to grow in such ability. Unless this desire is present not merely will the study of art principles produce scanty results, but it will soon be dropped as wearisome.

Whereas, when desire is present there will be both more efficient study and increased ease in study, if only because the wish to appreciate has of itself the effect of stimulating one's sense of the artistic and one's perception of the truly beautiful.

Almost unconsciously one will be led to visit art galleries frequently, and, what is fully as important, to make little trips to parks, to country places, to the seashore, where the beautiful is most in evidence through the ministrations of nature. Thus the learning attitude will be strengthened, and the way made smoother for the gaining of technical knowledge.

To gain such knowledge diligent reading of textbooks in appreciation is, of course, indispensable. These will be found in goodly number in any public library—books written by art lovers and art critics, with illustrations to point the principles set forth, or with specific reference to master-

pieces readily available in inexpensive prints.

And equally, of course, there must be study of pictures in the light of the information given in the textbooks. If this study can be done under the guidance of expert instructors, so much the better. But even when such instructors cannot be had, astonishing progress is possible to the eager-minded.

Progress, too, will be facilitated if, in addition, to studying textbooks in appreciation, some time is given to study of the history of art and the biographies of great artists. For that matter, study of the lives of artists is valuable if only for the directive impulse it gives to a better ordering of one's own life.

As has been justly said:

"Perhaps no kind of biography is so warm with genuine human feeling, so replete with the noble sacrifice for high aims, so courageous in struggle, as the biography of the great artists.

"For the quickening of the perceptions and imagination, for the particular training of the enjoyment of beauty, stories of the lives of such men as Leonardo da Vinci and Michelangelo are second only to noble poetry."

All of which, to be sure, means a deal of reading and a deal of thinking. But it does not mean, as some may assume, reading and thinking of art to the exclusion of other interests, and perhaps to interference with one's workday activities.

All the reading and thinking needful may be done in leisure hours—now utilized by many for activities of a worse than useless sort, activities that exhaust, that dissipate energy, that unfit for work, that, still worse, make for moral decrepitude.—*H. Addington Bruce in N. Y. Evening Globe.*

### New Appointment

Freeman H. Hubbard, our Pennsylvania representative, has just been appointed pictorial editor of the Philadelphia *Evening Public Ledger*, effective July 1st, succeeding Charles Ogle, who resigned to go with a photo service.

Mr. Hubbard thus becomes editor of the first back-page pictorial established by a daily newspaper in this country. Like Ogle, he received most of his art training at the Pennsylvania Academy of the Fine Arts.



## Figure Drawing Article

The twenty-third article of the series, published as an aid to art students, will not appear this month due to lack of space. It will positively appear, however, in our big Seventh Anniversary Number which goes on sale August 25th.

If you're planning to give art books for Christmas, place your orders early and avoid disappointments and delays.

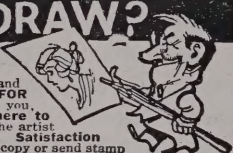
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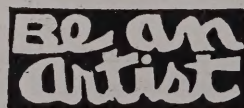
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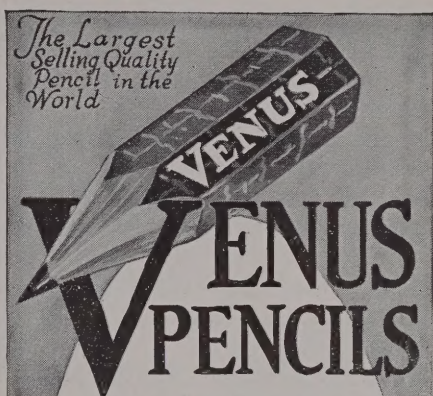
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## COLORS AT THE MUSEUM

We always make new discoveries if we are sufficiently patient to use our brains while wandering about town and in museums.

Now Sunday last I dallied in the galleries of the Metropolitan Museum of Art, N. Y.

I suddenly was aware that all the paintings in the room I was in showed only grays and browns as color schemes. Utterly astonished, I studied the thousand paintings in all the other rooms.

To be sure, they were mostly dark; and if colorful to a slight degree the general effect was doleful, lifeless.

Green, the most refreshing color, was absent. Only a small La Farge and a Genth had a glimpse of it. Wyant's wood scenes in summer garb had none of the glorious greens we see in nature. "The Girl in a Green Dress" was there, but that is drab blue-green.

Had these artists who are represented no sense for green or did the collectors never think to own a real summer scene? This is the puzzle that lacks a solution.

—Louis M. Eilshemus.



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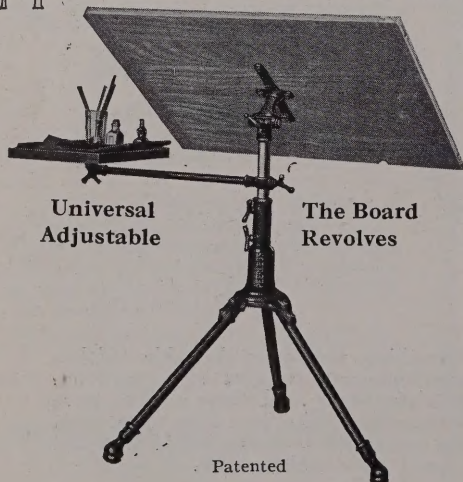
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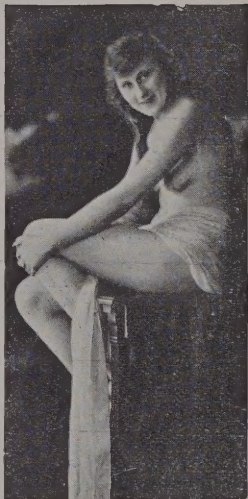
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